

ADOLF ODORFER  
500 W 122 STREET  
NEW YORK, 27, N. Y..

Letter 145

The Downtown Gallery  
32 East 51 Street  
New York, N. Y..

Dear Madam,

Having made a number of ceramic compositions  
I wish to find someone interested in showing  
and handling my work

The enclosed pictures give an idea of its character:  
figures, which range mostly from 19-25 inches  
in height and vary in color according to clay-  
mixtures used

For your convenience, in returning the prints  
I enclose a self-addressed envelope and hope  
I may hear from you.

Yours very truly  
Adolf Odorfer



THE DIRECTOR

# COMMONWEALTH OF VIRGINIA

VIRGINIA MUSEUM OF FINE ARTS

RICHMOND, VIRGINIA

December 1, 1945.

The Downtown Gallery  
32 E. 51st Street  
New York 22, N.Y.

Dear Sirs:

Under separate cover I am sending to you 20 envelopes containing the announcements and entry cards of our Fifth Biennial Exhibition of Contemporary American Paintings. Will you be so good as to forward these to the American painters with whom you have contact? Whereas before the war we were able to mail these announcements direct to the artists, the period of the war has intervened to make our address file inaccurate. Your assistance in distributing this material would be appreciated.

Very sincerely yours,

Thomas C. Colt, Jr.  
Director

C-8

For publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**ARTISTS FOR VICTORY**

Incorporated

101 Park Avenue

New York 17, N. Y.

Murray Hill 5-6249

December 3, 1945

Mr. Julian Levi  
c/o Downtown Gallery  
32 East 41st Street  
New York

Dear Mr. Levi:

We are very happy to inform you that  
your painting "Beachcomber" has been sold to  
Mr. Laurence Allen of Philadelphia. We take pleasure  
in enclosing his check to your order for \$60.00.

We have notified Mr. Allen that the  
painting will be delivered to him in January 1947  
after the end of the tour.

Yours sincerely,

*Phyllis Van Deusen*  
Phyllis Van Deusen  
Executive Secretary

SVR:W

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artists are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
has been published 60 years after the date of sale.



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TREASURER  
MRS. F. M. WOOD  
ASSISTANT TREASURER

## CO-OPERATIVE WOMEN'S CIVIC LEAGUE

MRS. KELLY L. JACKSON, PRESIDENT  
507 W. LANVALE STREET  
BALTIMORE 17, MARYLAND

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MRS. F. M. WOOD  
CLEAN CITY  
MRS. RONALD RAYNE  
CITY PLANNING  
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MRS. PAUL HENDERSON  
MEMBERSHIP  
MRS. JOHN WOODHOUSE  
PROGRAM  
MRS. WILLIAM GRIGGS  
BULLETIN

2028 Mc Culloh Street  
Baltimore, Maryland  
December 3, 1945

Mr. Jacob Lawrence  
C/O Downtown Galleries  
32 East 51st Street  
New York 22, New York

My dear Mr. Lawrence:

The Art Committee of the Cooperative Women's Civic League is planning to present a picture to the Baltimore Museum of Art. The group wants to consider some of your paintings if you will kindly send the description (or photograph) and price of a few.

I shall appreciate an early reply.

Yours very truly

*Vivian J. Cook*

Mrs. Ralph V. Cook, Chairman  
Art Committee C.W.C.L.





THE DIRECTOR

# COMMONWEALTH OF VIRGINIA

VIRGINIA MUSEUM OF FINE ARTS

RICHMOND, VIRGINIA

December 3, 1945

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st St.  
New York 22, N. Y.

Dear Mrs. Halpert:

I will be in New York next week to start selecting paintings to invite to our Fifth Biennial Exhibition of Contemporary American Paintings. Your assistance will be appreciated.

I will call at your gallery on Tuesday, 11 December, at 10 A.M. I will be interested in seeing a selection of your paintings that you feel merit invitation, but I am particularly interested in seeing work by the following artists that I understand you handle:

Raymond Breinin  
Stuart Davis  
O. Louis Guglielmi  
Bernard Karfiol  
Yasuo Kuniyoshi  
Jacob Lawrence  
Julian Levi

Jack Levine  
Katherine Schmidt  
Ben Shahn  
Charles Sheeler  
Karl Zerbe

Since I will be pressed for time, I will be grateful to you for anticipating my visit.

Very sincerely yours,

*Thomas C. Colt, Jr.*  
Thomas C. Colt, Jr.  
Director

C-R

Enclosure

not to publishing information regarding sales transactions, creators are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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architect is living, it can be assumed that the information  
may be published 60 years after the date of sale.

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# WESTERN UNION

A. N. WILLIAMS  
PRESIDENT

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DL = Day Letter  
NL = Night Letter  
DC = Day Cable  
NLT = Cable Night Letter  
Ship Radiogram

MZZ 135 6=NEWYORK NY 4 307P STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

ARNOLD NEWMAN=

311 LINCOLN RD MIAMIBEACH FLO=

SUGGEST CONTACT NEWARK YOURSELF LETTERS FOLLOWS=

EDITH HALPERT=

• THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE UNIVERSITY OF TEXAS  
THE COLLEGE OF FINE ARTS  
AUSTIN 12

DEPARTMENT OF ART

*File on list?*

*Sumner*

December 4, 1945

Miss Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York.

Dear Miss Halpert:

Thank you for your letter of November 19.

Had I had your list of circulating exhibitions a few weeks earlier, I could have booked at least one of your exhibits: however, our schedule for the season is now complete.

We shall be planning our program for the season of 1946-47 early in 1946 and perhaps we shall be able to arrange for one of your exhibits.

Incidentally, I shall be in New York for a few months beginning February and perhaps I shall be able to call on you at your gallery.

I am sorry we cannot take advantage of this excellent list of shows at this time.

Sincerely,

*Alexander Masley*

Alexander Masley  
Chairman of Exhibitions

AM:br

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December 1, 1942

Mr. John O'Connor,  
Assistant Director  
Carnegie Institute  
Pittsburgh, Pennsylvania

Dear Mr. O'Connor:

I cannot tell you how sorry I am about the  
Karfiol.

In this instance we took the special precaution  
of saving all the original crates and delivering  
them to Berkeley Express to hold for the return.  
We even have receipts to that effect. On Monday  
after the show closed we had them pick up the  
paintings with specific instructions to use the  
original crates. According to your report this  
was not done and I offer you my sincere apology.  
On the other hand, you realize what the current  
situation is and how impossible intelligent  
handling has become. If you will send me a bill for  
the crate I shall take care of the matter. I can  
promise faithfully that in the future I shall make  
it my personal business to check your deliveries.

Sincerely yours

E.G.H.1a  
P. S. Both Kuniyoshi and I are very happy that  
Carnegie will own "Mother and Daughter".  
Congratulations.

December 5, 1945

Edward Fields Company  
509 Madison Avenue  
New York 22, N. Y.

Gentlemen:

I have just received a statement for \$10.50 which I do not understand. We paid our bill in full originally and there was no outstanding item.

On this occasion may I also ask to have your man replace the broken tiles. You suggested that he wait more than a month until the rest of it sets. This seems a logical time to do it. I noticed on your wax can some reference to a cleaning fluid to be used on the tile before waxing. Do you have that in stock and if so, can you send us one container with a bill.

Sincerely yours .

EGH, a

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# ENCYCLOPAEDIA BRITANNICA

*Office of the Editor:* 20 NORTH WACKER DRIVE • CHICAGO 6

December  
5  
1945

Downtown Galleries  
45 E. 51st Street  
New York, New York

Gentlemen:

Some time ago, we wrote you, requesting your co-operation in securing copyright permission to reproduce Charles Sheeler's painting "Water."

As we wrote, we have already secured a print of this picture. Could you be so kind as to fill out, sign and return to us the enclosed release form? This is, of course, merely a legal formality, and does not entitle us to exclusive reproduction rights.

We shall appreciate your assistance in this matter.

Sincerely yours,



Howard E. Kersch  
Assistant to the Editor

HEK:els  
enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



December 3, 1945

George W. Gates & Company  
Hempstead Turnpike & Lucille Avenue  
Franklin Square, L. I.  
New York

Gentlemen:

Enclosed you will find a check for \$150.

As I advised your Mr. Doakes, four of the five reflectors originally delivered were broken when we unpacked the container and we have been using the fixtures without the reflectors. Naturally I would like to have these replaced or the bill adjusted if the reflectors are not available.

Sincerely yours

EGH1a

December 5, 1945

Mr. Nathaniel Saltonsall  
Institute of Modern Art  
138 Newberry Street  
Boston, Massachusetts

Dear Mr. Saltonsall:

Will you please advise me whether you plan to pick up the Kuniyoshi here or whether we should ship it to 138 Newberry Street.

Since you did not come in I assume that both you and the Zerbs managed well in the car. I heard of no traffic jam enroute to Boston, indicating that everything went through without any difficulty.

I am still harping on my favorite subject of getting a Stuart Davis into your collection. Boston needs this one additional blow at present and I am going to help you make it by breaking our tradition and reducing the price on "Super Table" to \$1600 payable at your convenience anytime after February 1946. How About it?

I look forward to seeing you again in the near future.

Sincerely yours

EGH1a

December 5, 1945

Mr. Adolf Ordorfer  
500 West 122 Street  
New York 27, N. Y.

Dear Mr. Odorfer:

Thank you for sending me photographs of your work.

While your ceramics are very interesting, we are not in a position at the present time to make any additions to our list of artists. We have just moved to our new quarters and the two month delay has filled our schedule completely.

I am therefore returning the photographs.

Sincerely yours

LGH:la



December 5, 1945

Miss Elmira Bier  
Phillips Memorial Gallery  
1600 Twenty-first Street N. W.  
Washington, D. C.

Dear Miss Bier:

Would you be good enough to let us know whether  
the Ralston Crawford reached you in good condition.  
We sent a receipt for your signature and are very  
eager to have it for our records.

I shall be grateful for your attention.

Sincerely yours

EGH1a

December 8, 1945

Mrs. John D. Rockefeller III  
1 Beekman Place  
New York, N. Y.

Dear Mrs. Rockefeller:

It just occurred to me -- much to my embarrassment -- that I did not write you a letter of thanks for the loan of the two chalkware sculptures. Please accept my grateful acknowledgement now. They contributed greatly to the success of the exhibition.

It also occurred to me that you might be interested in our Christmas show now current of paintings and sculpture, both contemporary and early American, at prices ranging from \$50 to \$350, in spite of the high quality of the objects shown.

If you are planning to make gifts of this type, I strongly urge you to come in shortly.

Sincerely yours

EGH1a

December 5, 1945

Mr. Donald Bear, Director  
Santa Barbara Museum of Art  
Santa Barbara, California

Dear Mr. Bear:

As I advised you in previous correspondence, we shall assume the twenty dollars charged for the restoration of The Buffalo Hunter. I regret the occurrence and have taken it up with the packer who had no excuse for the carelessness after the careful instructions we gave.

What dates have you made regarding the Crawford show? There are several other museums asking for the exhibition and I should very much like to get the matter settled as soon as possible. Would you please communicate with me shortly.

Last night I heard some of the brilliant cracks you made in a recent letter to Maynard Walker. How about running a column in one of the magazines to keep us cheered up.

Sincerely yours

EGH:la



December 5, 1948

Mrs. Herman Shulman  
Haviland Road  
Stanford, Connecticut

Dear Mrs. Shulman:

Your secretary telephoned regarding the Gardella bill. I am so sorry that the truckman made a mistake and presented this to you instead of following our original instructions.

As I did not want to bother you earlier, I did not acknowledge my gratitude for the loan of the Breinin. It was most generous of you to let us have this picture since it contributed greatly to the success of the show.

I hope that when you are in the neighborhood you will drop in to see us in our new quarters. I look forward to seeing you.

Sincerely yours

IGH:la

ROBERT DAVID STRAUS  
VICE PRESIDENT  
STRAUS-FRANK CO.  
HOUSTON, TEXAS

December 5, 1945

Miss Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

Would you kindly advise me by return mail whether you have sold the Julian Levi painting "Lobsterman" which was shown in your annual exhibition? If this has not been sold, would you kindly send me a picture and price of same? Will you also advise which of the other pictures, as shown in your exhibition, have not been sold?

Thanking you for this information, and with kindest personal regards, remain

Yours very truly,

*Robert D. Straus*

Robert D. Straus

RLS/ncb

# Vanbark Studios

TELEPHONE  
SUset 2-4538

---

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

---

11638  
~~XXXX~~ Ventura Boulevard  
Studio City, California

December 5, 1945.

Edith G. Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you very much for your letter. We hear from E.K. that you had a very successful opening and from the prospectus it looks as though it certainly should have been. We wish we could have been there.

As for our prospective plans, the preliminary work is over, and we are laying the foundation this week. We are still hoping to have an opening by March 1st, but it probably will be April 1st.

We have given much thought to the lighting problem, and after great deliberation we seem to think that a dropped ceiling would work out best. Would you please tell us how satisfactory the one in your apartment turns out to be?

With all best wishes to you from us both,

Sincerely

*Peter van B. ark.*

---

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# Vanbark Studios

TELEPHONE  
Sunset 2-4538

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We have given much thought to the lighting problem, and after great deliberation we seem to think that a dropped ceiling would work out best. Would you please tell us how satisfactory the one in your apartment turns out to be?

With all best wishes to you from us both,

Sincerely

*Peter van Dine*

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December 5, 1945

Mr. D. B. Defenbacher, Director  
Walker Art Gallery  
Minneapolis, Minnesota

Dear Dan:

By this time I suppose that FORTUNE Magazine  
has untangled the Shahn delivery and that your  
"Italian Landscape" has reached you safely.

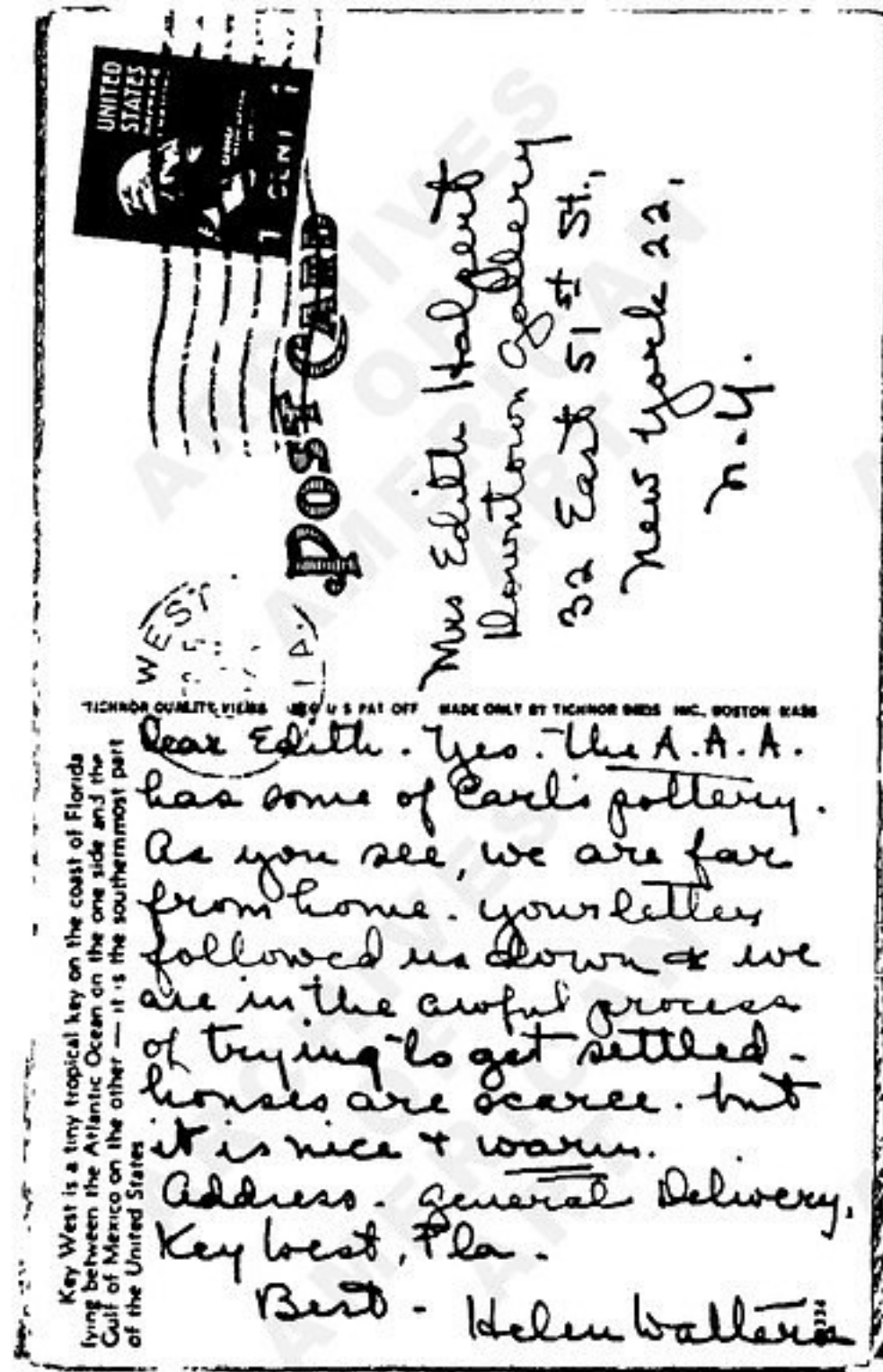
May I take this occasion to thank you for your  
generosity in letting us have this fine picture  
which contributed so greatly to the success of  
the show. Will you please sign and return the  
enclosed receipt for our records.

Sincerely yours

EGH1a

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PHILLIPS MEMORIAL GALLERY

1600 TWENTY-FIRST STREET

WASHINGTON 9, D. C.

DUNCAN PHILLIPS

Director

MARJORIE PHILLIPS

Associate Director

ELMIRA BIER

Assistant to Director

December 6, 1945

Mrs. Edith Gregor Halpert,  
Downtown Gallery,  
32 E. 51st Street, New York.

Dear Mrs. Halpert:

I am enclosing herewith the receipt for the  
Ralston Crawford "Grain Elevators". I am sorry for the  
delay but we have all been very busy and it was, as I have  
just ascertained, received only December 1st.

I noted on the memorandum of the three pictures  
shipped to Mr. Phillips that "reproduction rights reserved  
by the artists". I am not sure just what this means and I  
would like to know if it pertains to them merely while they  
are for sale. I suppose it does but would appreciate a word  
from you about it.

Sincerely yours,

*Elmira Bier*

EB

CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS  
DIRECTOR

December 7, 1945

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thanks for your letter of December 5.

All is forgiven about the crate for the Karfiol. We know very well what you or anyone else is up against. The only thing is that we make a special point here of using original crates, and we were especially anxious because one of our very good pictures in the permanent collection was involved. Our trouble now is that we can't get lumber, and we have large shipments coming up next week. We will be distributing Painting in the United States, 1945.


We are happy that we are to have the Kuniyoshi, and our congratulations to you and Yasuo. I was very much interested in what you had to say to Richard Blum. I am sure he will be coming back to you and he won't be satisfied until he has a Kuniyoshi.

As I told you, we will time the announcement of the purchase of the Kuniyoshi with an issue of the Carnegie Magazine.

Our best thanks to you for your part in the exhibition, Painting in the United States, 1945.

With all good wishes,

Faithfully yours,

  
John O'Connor, Jr.  
Assistant Director

JO'C ER

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December 7, 1945

Mrs. Ralph V. Cook, Chairman  
Art Committee  
Co-operative Women's Civic League  
507 W. Lanvale Street  
Baltimore 17, Maryland

Dear Mrs. Cook:

In the absence of Jacob Lawrence, who is still in the service, I am answering your letter. I am very much pleased that the Women's Civic League is interested in the work of this brilliant young artist. Our current show, of which a catalogue is enclosed, includes twenty-two gouaches presented as a series on John Brown. The entire group was sold on the first day of the show. However, we have several gouaches available priced between \$100 and \$150. Unfortunately there are very few photographs and we have only two available which are being sent to you under separate cover.

It would be more advantageous of course if a member of your committee could come in and make a personal selection directly from the originals.

Sincerely yours

EGHla

December 7, 1945

Mr. D. S. Defenbacher, Director  
Folger Art Center  
1710 Lyndale Avenue South  
Minneapolis 3, Minnesota

Dear Dan:

In reply to your letter of November 28th, I am sorry to advise you that we no longer have the Stuart Davis "West Indian Street". Duncan Phillips purchased it a short time ago and now has it in his collection.

Sincerely yours

EGH1a

270 PARK AVENUE

8 Dec 45

Dear Mr. - -

I enclose  
check for the three  
check figures I  
picked out on  
Saturday - and  
will call for  
them.

Yours,

W. T. H. (S)



THE DETROIT INSTITUTE OF ARTS  
OF THE CITY OF DETROIT

December 8, 1945

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York City, N.Y.

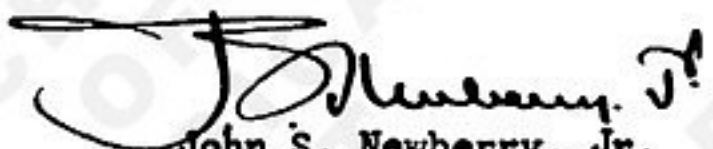
Dear Mrs. Halpert:

Thank you so much for all the information on  
Harnett. I have ordered a copy of the November issue  
of VIEW.

Could you send me six additional prints of the  
photograph of "The Enchanted Flute". Incidentally,  
I am thinking of lending it for a while to the  
museum here. Do you still hold the rights to re-  
produce the painting or is that transferred to me  
now that I am purchasing it? A note at the bottom  
of your bill states that you hold the rights, so I  
am simply wondering.

With kind regards,

Sincerely yours,

  
John S. Newberry, Jr.  
Assistant to the Director

# OUTLINES

gallery-library-theatre

222 Craft Avenue  
Pittsburgh 13, Pa.  
December 8, 1945

Dear Mrs. Halpert:

After seeing the Stuart Davis show at the Museum, I cannot resist asking if such an exhibit (on a much smaller scale of course) could be brought to Pittsburgh. We have often talked of having a one-man exhibit of his work, but since so few of his paintings are available we have hesitated to ask you about it.

I have written today to the Museum, too, to ask if any of the paintings which they own might be included. It could be a very small exhibit--eight or ten paintings I should think would be quite enough to occupy a Pittsburgh public for a month. We could schedule it for January, just after it closes at the Museum, or for March.

I am afraid I can't think of any persuasive reason for suggesting such a difficult show, but I'm sure you will agree that, due to Carnegie's belated "recognition" of Mr. Davis last year, it would be a most spectacular and important event to take place here. I would also be happy to guarantee a sale (to myself) if any of his canvasses are available. And, of course, we would pay the costs of packing and shipping and insurance.

Sincerely yours,

OUTLINES  
  
Elizabeth Rockwell, Director

ER:ss

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December 8, 1945

Mr. Duncan Phillips, Director  
Phillips Memorial Gallery  
1600 Twenty first Street, N. W.  
Washington, D. C.

Dear Mr. Phillips:

I am very much pleased that you were enthusiastic about the Davis show. The collection as a whole certainly adds up and demonstrates the integrity of the artist, as well as the absolute consistency in direction. There are so many of the younger painters today who start out as abstractionists with very little understanding of the profound problem involved. We hope that the Davis show will make it clear to these youngsters that it is slow, logical road and not a superficial doodling with color effects.

I had no intention of giving up "Cafe Place de Vosges" as it is the only painting of the French period that I still own. On the other hand, I might reconsider it as it would more advantageous to Stuart Davis to be represented with an inclusive group in a public collection of such importance. When the show closes at the Museum I shall let you know more definitely whether both of these pictures will be sent to you on approval. There is no danger of the "Cafe Place de Vosges" being sold as we gave specific instructions to the Museum to mark it "not for sale". We shipped "West Indian Street" a short time ago and the other two pictures were picked up by Budworth yesterday.

It was so nice to see you and Mrs. Phillips and I extend my sincere wishes for a Merry Christmas.

Sincerely yours

EGH1a



SALTONSTALL AND MORTON  
ARCHITECTS

NATHANIEL SALTONSTALL  
OLIVER P. MORTON

40 FEDERAL STREET  
BOSTON, MASS.  
HANCOCK 3070

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December 8, 1945.

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York.

Dear Mrs. Halpert:

I would appreciate it if you would  
send the Kuniyoshi to 138 Newbury Street, Boston.

Yes, I did get back to Boston safely  
with the Zerbe, and it was not difficult to get  
it into the car.

In regard to the Stuart Davis. At the  
present time I am not in a position to buy the  
"Super Table", but I want you to know how much I  
appreciate your breaking your tradition and re-  
ducing the price. I agree with you that I should  
have one in my collection, but I am afraid I will  
have to wait until the middle of the year, and  
perhaps then I will be able to purchase one.

It was a great pleasure seeing you in  
New York, and I certainly will be in to see you  
again.

NS/C

Very sincerely yours,

*Nathaniel Saltonstall*

December 8, 1945

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

Mr. J. S. Schramm  
J. S. Schramm Company  
Burlington, Iowa

Dear Mr. Schramm:

Thank you for your letter.

We shall indeed keep you informed of any Breinin that may come in. His production has dropped to about two pictures a year but I am hoping that my recent letter will spur him on. Meanwhile, I think that "The Curtain" is one of his top painting, therefore I am taking a chance on sending it to you on approval so that both you and Mrs. Schramm can see it in your own environment. "The Lobsterman" by Levi is being sent for exhibition at the University of Nebraska for the month of March. Perhaps there is some possibility of you seeing the exhibition which is always exceedingly interesting as Mr. Kirsch the director makes an excellent selection for his shows. By the time you get to New York in January or February, we hope to have some more exciting things to show you.

Thank you for sending me the Carlyle address. I shall drop them a note about our current Christmas show.

My very best regards to you and Mrs. Schramm.

Sincerely yours

EGHla

**ARTISTS FOR VICTORY**

Incorporated

101 Park Avenue

New York 17, N. Y.

Murray Hill 5-6249

December 10, 1945

The Downtown Gallery  
32 East 51st Street  
New York 22

Dear Sirs:

In accordance with your letter of  
November 28, we have noted on our records that  
the Kuaiyoshi painting is to be shipped to  
you instead of to Mr. Edward Root as originally  
requested.

Yours sincerely

*Sylvia Van Rensselaer*

Sylvia Van Rensselaer  
Executive Secretary

SVR:AL



December 10, 1945

Mr. Reginald Poland, Director  
The Fine Arts Gallery  
2030 Sunset Boulevard  
San Diego 3, California

Dear Mr. Poland:

As you probably know from our printed announcement we now have a one man show of Jacob Lawrence's paintings on view. The entire collection of twenty-two gouaches in the "John Brown Series" was purchased by a private collector who however has consented to let the exhibition tour throughout museums and institutions interested.

However, we have several independent gouaches of his representing a fair cross section of his work in relation to the various periods. They are all priced at \$100 to \$150. Unfortunately we have no photographs on hand, but I can send you two or three when you are ready to see them. Do let me know.

Sincerely yours

EGH1a

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December 10, 1945

Maxwell Galleries  
322 Market Street  
San Francisco, California

Gentlemen:

As we wired you several days ago, there were  
several items missing from the returned consign-  
ment of American Folk Art. These are listed below:

803	A Rose
805	Lesson 9
809	Magdalena - Birth Certificate

We had no word from you regarding the exhibition  
and should like to get the matter straightened out  
as soon as possible. Will you please attend to  
this immediately.

Sincerely yours

EGH:la

MUNSON - WILLIAMS - PROCTOR INSTITUTE  
312 GENESEE STREET  
UTICA 4, NEW YORK

December 10, 1945

Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Miss Halpert:

Will you please pardon what may seem to you like a very clumsy letter.

Mr. Trovato, of our Community Arts Program, inquired of you at my request as to the price of the original stone carving, "Affection" by William Zorach. Your reply in your letter of November fifteenth was \$7,500.

Mr. Zorach was here a few weeks ago and lectured to us, and we were charmed by him, his lecture, and this piece of sculpture. Quite frankly we would love to have it. Quite frankly we cannot pay \$7,500 because that is just out of our range. I do not want you to put me down as a horse trader, nor a chiseler and I am not experienced at present in matters of this sort. I do know that sometimes it makes a difference to an artist as to whether his work is to go into the hands of one person or another. Also, what opportunity the public will have to see it and so forth. As you perhaps know, we are a small but, we hope, growing art institute in Utica. We own no sculpture whatsoever at the present time and we would like tremendously to



Edith Gregor Malpert

December 10, 1945

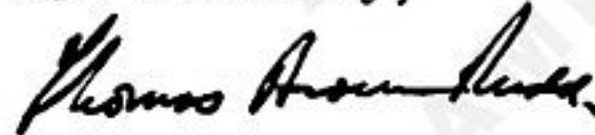
own this piece. I have no authorization from my Board to purchase the piece at any price, but I can say that we are definitely interested in it. Therefore, I make bold to ask if an offer of \$5,000 for this piece would be considered.

We do not for a moment question that this piece is worth \$7,500 or any other amount you and Mr. Zorach say. It is certainly a grand piece of work. None the less, I am permitting my ignorance in these matters to give me courage to write an inquiry of this sort.

Thank you for any consideration you may care to give to this letter.

With kind regards, I am

Yours sincerely,



Thomas Brown Rudd  
Executive Vice-President

TBR:PB



NATIONAL GALLERY OF ART

SMITHSONIAN INSTITUTION

WASHINGTON, D. C.

December 10, 1945

Dear Mrs. Malpert:

About a year ago a letter was received from the Director of the Tate Gallery in London saying that his Board of Trustees would like to hold a retrospective exhibition of American painting at the Tate Gallery as soon as circumstances should permit after the war. The Department of State at Washington and the United States Office of War Information expressed a desire that such an exhibition should be held and that it should be organized by the National Gallery of Art. The Trustees of the National Gallery, at a meeting at which Chief Justice Stone presided, authorized us to proceed with arrangements for such an exhibition to be held at a suitable time after the war.

In making such arrangements, and especially in choosing the paintings which it is hoped will go to London, we have had the assistance of an Advisory Committee consisting of:

Mr. Alfred H. Barr, Jr., Director of Research  
Museum of Modern Art, New York

Mr. George H. Edgell, Director  
Boston Museum of Fine Arts

Mrs. William Force, Director  
Whitney Museum of American Art, New York

Mr. Fiske Kimball, Director  
Philadelphia Museum of Art

Mr. William M. Milliken, Director  
Cleveland Museum of Art

Mr. Duncan Phillips, Director  
Phillips Memorial Gallery, Washington

Mr. Daniel Catton Rich, Director  
Chicago Art Institute

-2-

Mr. Francis Henry Taylor, Director  
Metropolitan Museum of Art, New York

Mr. John Walker, Chief Curator  
National Gallery of Art, Washington

It is expected that the exhibition will open at the Tate Gallery about the middle of June and will continue for two months. It will consist of 180 oil paintings, of which about half will be by living artists; and, in addition, there will be 60 water colors by contemporary and earlier painters. The members of the Advisory Committee are strongly of the opinion, as I am, that in choosing a collection of American paintings to be sent to London, we must be sure that it is representative of the best work produced in this country.

Among the paintings selected by the Committee is the following from your collection, which, it is hoped, you may be willing to lend for this exhibition:

Ben Shahn - Portrait of Vanzetti (From Sacco-Vanzetti Series)

The interest of the exhibition will be greatly enhanced by the inclusion of this painting, and I hope you will be kind enough to lend it for a period of six months, beginning April 1st, when all the paintings will be assembled in New York for packing and shipment by boat to England. Funds available from the Tate Gallery or from Government sources in this country will defray all charges for packing and transportation, as well as insurance against the usual risks with a wall-to-wall policy.

I shall deeply appreciate it if you will help to make this important exhibition a success and, in the event you may be able to do so, I shall write you again regarding details of packing and shipment. If you are able to lend the painting requested, I would be most grateful if you would fill out the enclosed blank, which will give us the requisite information about insurance and also the necessary material for the catalogue, which the Tate Gallery will prepare. The catalogue will be illustrated and we are



-3-

anxious to procure photographs when possible, for which we  
will remit any charges.

With many thanks, I am

Sincerely yours,

David E. Finley

David E. Finley  
Director

Enclosure /

Mrs. Edith Gregor Halpert  
32 East 51st Street  
New York, 22; N. Y.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS  
PHILADELPHIA 2

ALFRED G. B. STEEL, PRESIDENT  
HENRY S. DRINKER, VICE PRESIDENT

HENRY C. GIBSON, TREASURER  
JOSEPH T. FRASER, JR., SECRETARY

LOUISE BOWEN BALLINGER, CURATOR OF SCHOOLS

December 10, 1945

Mrs. Edith Gregor Halpert  
Downtown Gallery  
43 E. 51st Street  
New York, New York

Dear Mrs. Halpert:

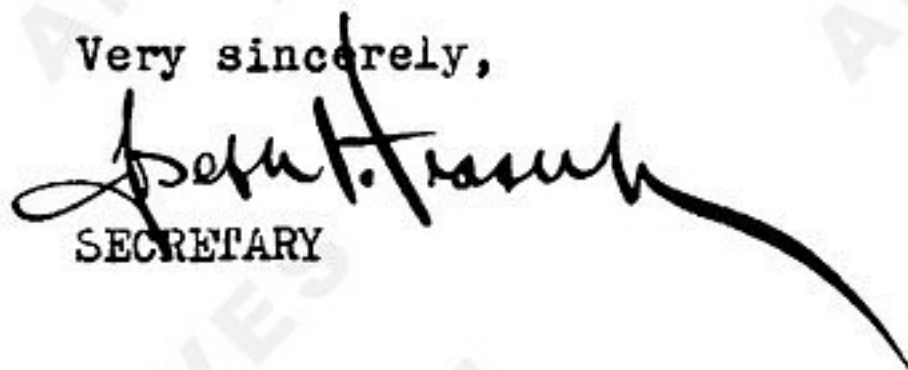
I send you herewith cards of invitation made out with the artist's name and title which indicates Mr. Morris Kantor's pleasure relative to our 141st Annual Exhibition.

Kantor very much would prefer to have the Kuniyoshi as listed on the card, but I do have a note on my list that if that is unavailable he has made a second choice of "Broken Objects". I also note that Nil's Spencer's "University Place" has been sold and you offered to arrange with the new owner for us to borrow it. In the event that this permission is not granted, I note that "Apartment Tower" will be the choice.

Budworth will be calling for these things either in the last week of the year or in the first week of 1946.

With many thanks again for your courteous and helpful co-operation, I am,

Very sincerely,

  
SECRETARY

JTF:dmr  
Enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

# WHITNEY MUSEUM OF AMERICAN ART

G E R T R U D L V. W H I T N E Y, F O U N D E R

TEN WEST EIGHTH

STREET • NEW YORK

FLORA WHITNEY MILLER, *President*



JULIANA FORCE, *Director*

December 10, 1945

Mrs. Edith Gregor Halpert,  
Director  
Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Mr. More has asked me to send you the enclosed sheet of instructions, which will give you full information regarding transportation and insurance etc. for our 1946 Annual Exhibition of Contemporary American Sculpture, Watercolors and Drawings to be held from February 5th through March 13th.

I am also enclosing entry blanks for the works Mr. More selected for inclusion in the exhibition. Will you be kind enough to fill in the blanks and return them promptly to the Museum?

	<i>Jacob Lawrence</i>	175	"Lake Wind," watercolor	100	25 1/2 x 18 1/2
	Bennett, Rainey	235	"On the Sands of Time," gouache	175	12 x 9 1/2
	Burlin, Paul	40	"Liberation," watercolor	450	22 x 30
	Fredenthal, David	43	"Coordinates, No. 2," watercolor	550	27 x 20
	Davis, Stuart	74	"Steel Mill," watercolor	100	29 x 19
	Lewandowski, E.	110	"Don Quixote," "	NFS	10 1/2 x 13 1/4
	Shahn, Ben	29	"Shaker Burns," "		
	<del>Shostak, Charles</del>		"Fiesta at Santelleria,"	75	19 x 13 1/2
	Siporin, Mitchell		"The Beast of Drey," drawing	50	23 1/2 x 18 1/2
	Lawrence, Jacob		"Man Reclining," "	100	22 x 15
	Shahn, Ben	74	"Death from the Air," "	75	1 1/2 x 14 1/2
	Siporin, M.		"The Old Lady," "	100	10 1/2 x 15 1/2
	Steig, William		"Harlequin and Dummy," "	150	24 3/4 x 17 1/4
	Zerbe, Karl	77			

*PEW & INK*  
*PEN & BRUSH*  
*HAIR BRUSH*

Sincerely yours,

Margaret McKellar  
Secretary to Mr. More

14/12 - 1945

19 X 27

KM  
Encs.

10.66

not to publishing information regarding sales transactions. Dealers are responsible for obtaining written permission on both artist and purchaser involved. It cannot be established after a reasonable search whether an artist or purchaser is living. It can be assumed that the information as published 60 years after the date of sale.



December 10, 1945

Mr. Arnold Newman  
311 Lincoln Road  
Miami Beach 39, Florida

Dear Mr. Newman:

I hope you will forgive me for not answering your letter before but I have been completely tied up and did not have a chance to attend to my correspondence.

I am so sorry that you have been ill. I do hope that you feel well again and are back at work and that you will get our small prints ready as our show case is still wide open awaiting the prints.

The fifteen dollar figure for museums and twenty dollars to private individual collectors would be a very fair price and we can ask twenty-five dollars from the latter if they buy single prints. As I advised you by telegram it is perfectly alright for you to complete the transaction with the Newark Museum until we get the samples here and set up our working plan.

My best regards.

Sincerely yours



EGH1a

December 11, 1945

*Photos  
yes?*

Mr. Charles Nagel, Jr.,  
Acting Director  
City Art Museum of St. Louis  
Forest Park 5  
St. Louis, Missouri

Dear Mr. Nagel:

I received your letter with the list and regret to say that we have to make some changes in the selection unless you want to communicate with the new owners.

"Mother and Daughter" by Kuniyoshi was purchased by the Carnegie Institute and "Victorian Interior" was purchased by Duncan Phillips. I am under the impression that both of these maybe obtained if you write for them. "The Widow" by Julian Levi will be shipped to you directly by the John Herron Institute which will have it on view until February 3rd, allowing sufficient time for shipment to you.

Sincerely yours

EGHla

CITY ART MUSEUM

ST. LOUIS

~~Charles Sheeler~~

~~Water~~

~~2750.~~

Ralston Crawford

Aircraft Factory

1000.

Raymond Breinin

Ancient Warrior

500

Karl Zerbe

Window

500.

Bernard Karfiol

Ogunquit Interior

1800.

George L. K. Morris

Dive Bombing

Paul Burlin

*Station the Wharves* 1500.

Josace Pinpin

Victorian Interior

950.

Yasuo Kuniyoshi

Mother and Daughter

3500.



December 11, 1945

Mr. W. F. Davidson  
M. Knoedler & Company  
14 East 57 Street  
New York, N. Y.

Dear Mr. Davidson:

I hate being a pest but I am very eager to close my personal books for the year and should like to have the final check on the hicks regarding which I wrote to you on September 8th.

Sincerely yours

EGH1a

*Limited Edition*

360 East 55th Street  
New York 22, N. Y.

December 11, 1945

Miss Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Miss Halpert:

With the January issue of Limited Edition, we are instituting a BULLETIN BOARD in the form indicated on the attached dummy page. The name of artists being shown, or the title of the exhibition, will receive prominence over the name of the gallery; and this directorate of New York exhibitions will be arranged alphabetically, according to artist.

It is our experience that visitors to exhibitions like a neat, readable guide to current events and want it handy to handle. These announcements will be placed always on the back cover of Limited Edition.

Spaces are of even size - approximately 3/4 inch. If a gallery wishes to announce two events, they must be announced separately so as not to spoil the easy legibility of our typography.

Cost of inclusion is \$5 per insertion, or \$4 if you wish to place a standing order that your current exhibition appear each issue.\* You will be billed monthly for the spaces taken.

It is not necessary to service Limited Edition's BULLETIN BOARD through an agency, unless you wish to do so. For galleries on year-round contract, we will automatically make these announcements and check by phone for confirmation of dates, spelling, etc. We will publish no less frequently than once a month, sometimes oftener, and will give full warning when a special issue is in prospect.

Fraternally yours,

*Maude Kemper Riley*  
Maude Kemper Riley

MKR:er  
(enc.)

\* Rates quoted are for 1946.

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# SANTA BARBARA MUSEUM OF ART

STATE STREET AT ANAPAMU  
SANTA BARBARA, CALIFORNIA

DONALD J. BEAR  
Director

December 11, 1940

Mrs. With Major Valpert, Director  
The Downtown Gallery  
22 East 51st Street  
New York 22, N.Y.

Dear Mrs. Valpert,

I was glad to have your letter of December 10th in which you mention the restoration of The Buffalo Hunter. The damages are not at all serious, so don't worry about it. There are only a few marks to have to be taken care of eventually they are quite slight. You mention having written to me regarding this at a previous date. Your letter must have been lost because this is the first correspondence I've had from you since I mailed.

I am still in correspondence with Miss Valvo at the New York Museum regarding the Christmas show which I have been told to be in April or May of next then the winter part of the summer. Regarding the catalogue, I hope Miss Valvo that if a number of people are working the exhibition and catalogue are being printed with the cost going to the institution, we could enter some such arrangement providing we are filled for this cost for a number of the exhibition. The problem I mention this in the letter is because I have no budget for the exhibition at such, but have taken care to see this is before.

Thanks for the letter. I have read it and am interested in what you have written to Richard Baker. Would love to have a column or section in the sort to be a little closer to our art business. That would probably be a good counter argument to the projects of Upjohn and Co. By the way, have you noticed the last number of the American Art and which featured the portrait of Paul Cézanne? That's one of the best of the season. It gives a direction for the artist by contrast to the last illustrations of all the art of the 19th century. Davis Wood is electrically sufficient to see directly to the use of Upjohn products.

Hope you are doing booming Christmas business.

With our best

As ever





December 11, 1945

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Jere Abbott, Director  
The Smith College Museum of Art  
Northampton, Massachusetts

Dear Mr. Abbott:

It was very good of you to send me a photograph of the Carr. He certainly shows a Homer influence but the picture is mighty interesting. The photograph may prove of help in the future, when similar pictures turn up.

Sincerely yours

EOH1a

December 11, 1945

at least see.  
1000 900  
Karpis 1500  
Morrow 700  
Sheeler 500  
Gutai 700

Mr. Robert David Straus  
Straus-Frank Company  
Houston, Texas

Dear Mr. Straus:

Thank you for your letter.

Under separate cover I am sending you a group of photographs including the Julian Levi painting. These are still available although all but the Sheeler (which we are holding for his one man show) have been invited to museum exhibitions.

"The Lobsterman" in my estimation is the best painting thus far produced by Levi. The photograph gives no indication of the superb color and tonal gradations. Even the linear design is somewhat lost in reproduction. The door on the right is a variation of green with a red outline of a lobster and the picture is subtle, but highly keyed.

Since this was the first show of new paintings in this building and the artists had six months in which to prepare, everyone was represented with the best picture of his career. I am not sending you a photograph of the Levine nor the Guglielmi as the two pictures represent the first produced in a period of three to three and a half years. Both of these boys were in the service and had no time to paint. Thus we are withholding these pictures from sale so that they may be represented in museum exhibitions. The Jack Levine was naturally wanted by a number of museums and private collectors but we had to be adamant in the matter for the artist's sake.

In your letter you make no reference to the Zorach photographs. Have they reached you. I am very eager to get your reaction. My best regards to you and Mrs. Strauss.

Sincerely yours

EGHla

December 12, 1945

Miss Elmira Bier, Assistant to Director  
Phillips Memorial Gallery  
1600 Twenty first Street, N. W.  
Washington 9, D. C.

Dear Miss Bier:

On Thursday of this week a meeting is being held to decide on the actual wording for us on future bills in order to protect the artist's reproduction rights. Our present notation is a temporary one, but for your records, it refers to reproductions which may be made for sale -- that is, color plates for distribution. Naturally any reproductions that you may wish to make in your own catalogues or for publication in trade magazines and newspapers, can be handled at your own discretion.

Incidentally, have you had an opportunity to ship the Shahn painting which Mr. Phillips has had on approval for some months. We have a client eager to see this picture with the idea of purchasing it for his collection.

Sincerely yours

EGHla



SZOLD, BRANDWEN & SHUBERT  
30 BROAD STREET  
NEW YORK 4, N. Y.

December 12, 1945

Mrs. Edith G. Halpert  
32 East 51st Street  
New York 22, New York

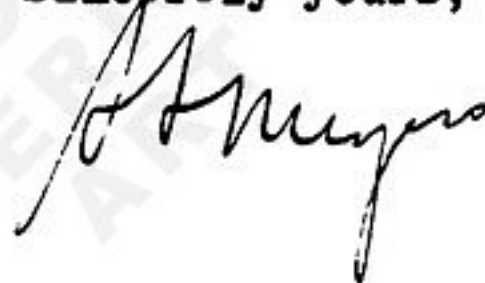
Dear Mrs. Halpert,

I am enclosing herewith bill for services rendered in the amount of \$400.00 and actual disbursements incurred in the sum of \$125.86, making a total of \$525.86.

I hope this bill meets with your approval. I discussed it with Mr. Shubert before submitting it to you. If possible, we would like to have this bill paid before the end of the month.

Best regards.

Sincerely yours,



Enclosure

Sacartoff

December 13, 1945

Dear Elizabeth:

It was wonderful to get such an enthusiastic letter from you. I am very happy that the project has turned out so satisfactorily and that you are having a good time. You sound so animated that I get knocked out when I read one of your letters.

The reason I did not write more promptly was that the construction game practically killed me. It was a ghastly experience, what with the lack of materials and the attitude of the workmen. At the moment we are more or less settled and I have returned to my late morning arisal and feel lots better. As a matter of fact, I am even indulging myself in a weeks vacation which starts within the next few days, but I have no place to go as exciting as any of those you mention -- and no jeep.

What are the prospects of your returning to the United States? The boys are gradually coming back. Mitch is here. Jacob Lawrence just got released and Jack Levine is on his way to san nation center for discharge. The family is now getting bigger and there is cheer in the air. We miss you but since you are so happy where you are we shall leave the wishes to you.

In view of my hectic state, I did not have an opportunity to get into any scrapes and have nothing amusing to report. The art world is very active and people are actually buying pictures. I now have a large staff and are gradually getting out of all the work in the gallery. In other words, I am learning to be an executive but I am still hanging my own pictures. I have been seeing very little of the gang but know that everybody is well and more or less prosperous. The Davis show at the Museum of Modern Art is a howling success and Stuart has been seen smiling on numerous occasions. Julian Levi was awarded at prize at the National Academy and is now being kidded by his best friends.

Keep up the good work and do write me soon. I hope to be more entertaining in the future.

Love

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 13, 1945

Mr. Seldon Rodman  
9 Prospect Place  
New York, N. Y.

Dear Mr. Rodman:

When you were last here I promised to notify  
you of any new Pippins.

We have just received one from him and were  
fortunate in repurchasing an exceptionally  
fine painting of his from a client in the  
service. These are both here at the present  
time and I would suggest that you drop in  
to see them.

Sincerely yours

EGH1a



December 13, 1945

Mr. Kenneth Evett  
Salem College  
Winston Salem 2, N. C.

Dear Mr. Evett:

We were waiting for final word from San Francisco and Santa Barbara regarding the Crawford show which had been promised some time back. The show was scheduled for the middle of March, thus making available the three pictures which you want for your January exhibition. We can also arrange to let you have three examples by Jacob Lawrence. The former will have to be returned by the end of February as we shall require every Crawford in our stock for the west coast show. If this arrangement is satisfactory to you, I shall send you a list of the three titles. Unfortunately I cannot give you any figure for the packing, insurance and transportation as Budworth takes care of that. However, you have had enough experience to estimate those figures.

Please let me hear from you regarding the matter.

Sincerely yours,

GH1a

A "GALLERY OF MASTERS" presented each Sunday at 12:30 p. m., Station KYA

MAXWELL GALLERIES

372 Sutter Street  
SAN FRANCISCO 8, CALIFORNIA  
Phone GARfield 5193

December 14 1945

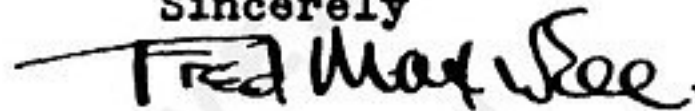
Dear Miss Halpert,

The crate of paintings which you recieved from our Galleries was sent here from the Vigevino Galleries last year, and we were requested to hold them, for the reason that your Galleries are closed certain times of the Year.

The crates were opened but the pictures were never shown in our place, it is possible that some of the pictures were left out in repacking so we shall make a thorough search for the numbers you mention in your letters.

I sincerely regret the mix up in this matter and as soon as we find these paintings we shall send them to you.

Sincerely



Fred Maxwell

for to publishing information regarding sales transactions. searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE ROCHESTER MEMORIAL ART GALLERY  
ROCHESTER 7, NEW YORK

December 14, 1945

Mrs. Edith Halpert  
The Downtown Gallery  
43 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

The Board of Managers of The Rochester Memorial Art Gallery requested me at their recent meeting to express to you their grateful appreciation of the loan of your painting "Peaceable Kingdom" by Edward Hicks. The exhibition, "The A B C's of Modern Art", was one of the most valuable educational events that the Gallery has assembled in recent years and did much to create a more liberal point-of-view toward modern art in the city. The loan of this painting helped greatly to make the exhibition the marked success it was for thousands of Rochesterians.

The Board gratefully acknowledges your generous cooperation and thanks you for it.

Sincerely yours,

*T. G. Spencer*  
Secretary.

H/V





December 14, 1945

The Downtown Gallery,  
32 East 51st Street,  
New York 22, New York.

Dear Mrs. Halpert:

Thank you for your letter of December 8th. Breinin's "The Curtain" came this morning and it is, indeed, a beauty. I'm afraid it's going to take us a few days to decide as to whether or not we should keep it, but we shall let you know in the reasonably near future. In the meantime, would you be good enough to refresh our memory on the price of this picture?

Thanks again for letting us see it in our home.

Mrs. Schramm joins me in sending you best regards and Christmas greetings.

Sincerely,

  
James S. Schramm

br

Now in our Second Century, 1845-1945

December 15, 1945

Miss Maude Kemper Riley  
Limited Edition  
360 East 35 Street  
New York 22, N. Y.

Dear Miss Riley:

Will you please put us down for a regular notice  
in your forthcoming issues and send us the bill.

During the month of January we are having a one  
man show of recent paintings by Bernard Karfiol  
-- the first in four years. I think just KARFIOL  
one man exhibition will be sufficient.

Sincerely yours

EGHla

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om both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.

December 15, 1945

Mr. Thomas Brown Rudd  
Executive Vice President  
Kunson-Williams-Proctor Institute  
312 Genesee Street  
Utica 4, New York

Dear Mr. Rudd:

Thank you for your letter and for your directness.  
It makes matters so much easier when we have the  
full story and a frank expression.

As you may know, the gallery has made its reputation  
not only on the artists it represents, but also on a  
firm policy in relation to prices, so that at no time  
does any one feel that he has been overcharged or  
that some one else could have done better.

Upon receipt of your letter I considered the situation  
from all angles and subsequently discussed it with  
William Zorach. I emphasized in my conversation with  
the artist that the Kunson-Williams-Proctor Institute  
was, in my estimation, an extremely important location  
for an important work of art, since it caters to so  
large a public of the younger generation and its  
educational program must necessarily have a great  
effect on the future taste in art. Thus, taking all  
this into consideration, together with the fact that  
the Institute is not among the large organizations  
heavily endowed, I finally recommended that we accept  
your offer of \$5000 for "Affection". Mr. Zorach recalls  
his stimulating visit to the Institute and finally  
concurred with me. You will realize of course that  
the price will have to be kept absolutely confidential  
as we do not want this occasion to set a new precedent.

Sincerely yours

EGH1a



December 16, 1945

American Folk Art Gallery

43 E 51 Street

New York, N.Y.

Gentlemen:-

Have you an opening on your staff for either part or full time service of a refined, intelligent young woman with the following qualifications.

Knowledge of general office and Art Gallery work, bookkeeping, packing and reception ability.

If you have any to be considered this morning for a personal interview, at which time, I will tell you in full about my business and Art Gallery & home.

I thank you for an interview

Cordially yours

T. J. Wolf

Myrtle Wolf  
127 W. 96th St.  
New York 25, N.Y.

JAMES T. SOBY, 66 EAST 79TH STREET, NEW YORK 21

Dec. 17, 1945

Dear Edith:

Now I haven't any photographs left of the two Shahn pictures, Fourth of July Orator and Liberation, which is a helluva state of affairs. Will you please order me three prints of each. Many thanks.

Any new Shahns? Do let me know. I want to see them smack-off and plan to kidnap your dog if you don't let me know.

Regards,

*Jim*

3805 P STREET  
WASHINGTON 7, D. C.

Mrs. Halpern

Downtown Gallery, W.C.

My dear Mrs. Halpern, -

I am writing to ask if

there is any chance of your being  
in Washington any time in the  
near future. If you are going

to be here, I should like



Not to publishing information regarding sales transactions, especially if it is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living it can be assumed that the information can be published 60 years after the date of sale.

very much to show you

Some more of my pictures and

see whether you would like

to consider dating me up for

an exhibition some time

I do hope you will let me

know if you come down to see

your daughter. Sincerely yours,

Alice S. Acherson

(Mrs. Dean Acherson)

December 18, 1945

**CARNEGIE INSTITUTE**  
**DEPARTMENT OF FINE ARTS**  
**PITTSBURGH, PENNSYLVANIA**

**HOMER SAINT-GAUDENS**  
**DIRECTOR**

December 18, 1945

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

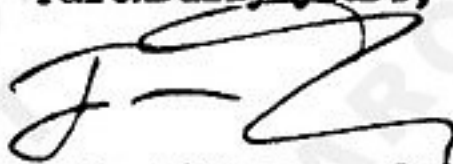
Dear Mrs. Halpert:

We have been busy dismantling Painting in the United States, 1945, but before the year itself is out I want to send you a word of thanks for your continued help with our American exhibition. Such assistance was indispensable for the success of the show, and we appreciate it ever so much.

As you know, this was not a good year for exhibitions, but Carnegie Institute was very fortunate in that it had a good press, good attendance, and more catalogues - indicative of the real interest on the part of the visitors - were sold than for years. Also, the end of the show found a total of twenty-one paintings sold. All in all, we feel that the exhibition more than reached the goals we had in mind.

With all good wishes for the Holiday Season,

Faithfully yours,

  
John O'Connor, Jr.  
Assistant Director

O'C:G

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# WHITNEY MUSEUM OF AMERICAN ART

G E R T R U D E V. W H I T N E Y, F O U N D E R

TEN WEST EIGHTH



STREET · NEW YORK

FLORA WHITNEY MILLER, *President*

JULIANA FORCE, *Director*

December 18, 1945

Mrs. Edith Gregor Halpert,  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

The Committee on Travelling Exhibitions for the Federation met ten days ago and we unanimously approved the Jacob Lawrence exhibition. That finished my part in the matter as Chairman of the Committee. I sent Mr. Parker this recommendation, among others, and the matter is now in his hands entirely. There is no doubt, of course, that he will follow the Committee's instructions in the matter.

Mr. Parker has been working under a terrific strain during the past few months, and I am sure it is for this reason you have not yet heard from him. I suggest that you write him direct.

Sincerely yours,

Director.

JF:MM

now to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# THE AMERICAN FEDERATION OF ARTS

National Headquarters: Barr Building, Washington 6, D. C.

FOUNDED



IN 1909

December 19th, 1945

Mrs. Edith Baloert, Director  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

We have been advised by W. S. Fugworth and Son that the following paintings which you loaned to the traveling selection from the Pennsylvania Academy's Annual Exhibition of last year were returned on December 15th:

"Uncle Tom" by Horace Pinnin  
"The Outland" by Reuben Tan


The exhibit was shown at the following places:

Pennsylvania - Reading Public Museum & Art Gallery  
Michigan - Auspices of the Junior League  
Youngstown, Ohio - Butler Art Institute

The exhibit was also scheduled to go to the West Coast the latter part of June but a last minute cancellation by Dr. Morley because of the requisitioning of her quarters for the United Nations Conference and the cancellation of the booking for the Minnesota State Fair in August at the request of the OMT completely upset our itinerary. However, the exhibit was greatly appreciated and had extended showings at the galleries indicated above. We have had numerous requests for the show for this Fall and winter, which, of course, it was impossible to fill due to other engagements and scheduled dispersal.

With kindest regards and appreciation for your cooperation,

Cordially,

  
Director

TCP/lea



REGINALD POLAND

DIRECTOR

# CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

ZONE 3

December 19, 1945

THE FINE ARTS GALLERY

2030 SUNSET BOULEVARD

SAN DIEGO 2, CALIFORNIA

WOODCREST 5141

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of December tenth. I am sorry that you do not have photographs of any of the Jacob Lawrence paintings. I am very much interested in this artist's work and would be very happy if our Gallery could acquire one for the permanent collection, if possible. I might even consider purchasing one myself, personally. So you see we would be more interested in showing those for sale, rather than those already purchased by some one else.

How many of such unsold examples could come out here on a loan for exhibition, and when could they be available? And if you do ever have any photographs I would be glad to see them.

With the season's greetings,

Very sincerely yours,

Director

HEADQUARTERS  
MILITARY DISTRICT OF WASHINGTON  
WASHINGTON 25, D. C.

19 December 1945

Mrs. Edith Halpert,  
Downtown Gallery,  
53 E 51st Street,  
New York, N.Y.

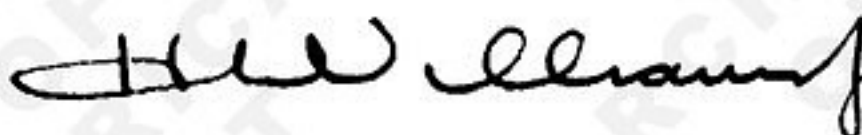
Dear Mrs. Halpert:

We have sent a letter and package addressed to Sgt. Mitchell Siporin in your care. The package contains two of his paintings which were submitted to the War Department Art Committee and not accepted by them for permanent retention in the War Department.

Would you be so kind as to sign the original receipt inclosed in Sgt. Siporin's letter and return it to us? The carbon copy is for your record.

Best wishes for a Happy Christmas Season.

Sincerely yours,



HERMAN W. WILLIAMS, JR.  
Major, F. A.  
Chief, Historical Properties Section.

Incl.  
Ltr. to Sgt. Siporin.



HEADQUARTERS  
MILITARY DISTRICT OF WASHINGTON  
WASHINGTON 25, D. C.

19 December 1945

Sgt. Mitchell Siporin,  
C/O Downtown Galleries,  
43 East 51st Street,  
New York, N.Y.

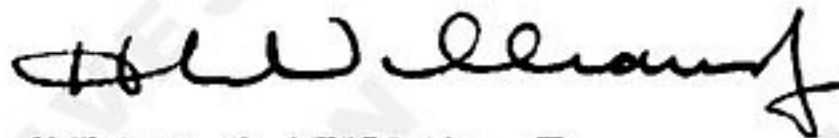
Dear Sgt. Siporin:

We are returning to you under separate cover two (2)  
pictures which the War Department Art Committee did not accept.

We inclose a receipt for these pictures. Will you please  
sign one copy and return it to us? The other copy may be retained for  
your personal record.

Best wishes for a Happy Christmas Season.

Sincerely yours,



HERMAN W. WILLIAMS, JR.  
Major, F. A.  
Chief, Historical Properties Section.

1 Incl. Receipt.

UNIVERSITY OF OREGON  
SCHOOL OF ARCHITECTURE AND ALLIED ARTS  
EUGENE, OREGON

DEPARTMENT OF ART AND ARCHITECTURE

19 December 1945

The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

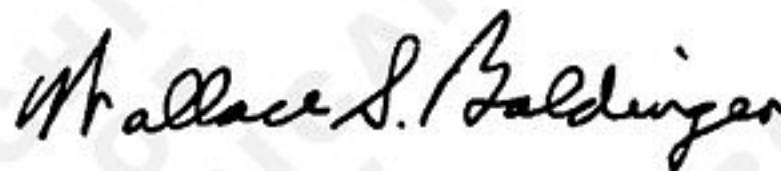
Dear Sirs:

Thank you for sending me your folder cataloging the current exhibition of painting in the John Brown series by Jacob Lawrence.

I am keenly interested in Mr. Lawrence's work and anxious to include him in a study in Contemporary American Painting which I am now pursuing. I am wondering whether you might have a selection of six or eight photographic prints of Lawrence's work which you might be able to send me for use in any future publishing on him and his art which I might be able to carry through.

If there is a charge for these prints, I should be glad to pay it. Thank you for your help.

Sincerely yours,



Wallace S. Baldinger, Assoc. Professor

History of Art

W.SB:dl

for to publishing information regarding sales transactions, neither are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PHILLIPS MEMORIAL GALLERY

1600 TWENTY-FIRST STREET

WASHINGTON 9, D. C.

DUNCAN PHILLIPS

Director

MARJORIE PHILLIPS

Associate Director

ELMIRA BIER

Assistant to Director

December 20, 1945

Mrs. Edith G. Halpert,  
Downtown Gallery,  
32 E. 51st Street, New York.

Dear Mrs. Halpert:

Just back from an operation at the hospital I find myself interested in the hope that you will agree to sell us the Paris painting by Stuart Davis entitled "Café Place des Vosges". It is so much more important than any of the small pictures by Davis which we own that I feel that I should have given you a definite assurance that I would purchase it if you agree. With season's greetings,

Sincerely yours,

*Duncan Phillips*

DP.E

not to publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SZOLD, BRANDWEN & SHUBERT  
30 BROAD STREET  
NEW YORK 4, N. Y.

December 20, 1945.

Mrs. Edith G. Halpert  
32 East 51st Street  
New York, N. Y.

Re Downtown Gallery v. Centre-Manhattan

Dear Mrs. Halpert:

I enclose herewith Amended Reply in the above,  
to be signed by you where indicated, and notarized, if  
you can find a notary; otherwise send it back to me and  
I will take your signature.

I will have to have the reply back by return  
mail.

Very truly yours,

*Daniel Rhoades*

ENCL.

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searchers are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

December 21, 1945

Dear Tom:

Mrs. Force has just advised me that the Federation will tour the Jacob Lawrence series of twenty-two gouaches. I shall send you our publicity releases together with the complete list of captions which are awfully important in relation to the pictures.

For your information we had already promised the exhibition to the following:

Harlem Branch of the N.Y. Public Library  
Young Men's Christian Assn., Pittsburgh (before May)  
University of Nebraska  
Winston Salem College - North Carolina

We are sending the group to the Library directly after the first of the year. The show will last three weeks. From that point on the pictures are all yours for a period of two years but I should like to fit in the three other organizations listed as they are located in crucial spots for the sociological effect.

My best regards and wishes to you and the family for a very Merry Christmas.

Sincerely yours

Mr. Thomas G. Parker, Director  
American Federation of Arts  
Barr Building  
Washington, D. C.



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## THE AMERICAN FEDERATION OF ARTS

### "A History of American Watercolor Painting"

**First Showing:** December 2-21, 1945. Currier Gallery of Art, Manchester, N. H.

**Packing Delivery Date:** November 15. Packing will be personally supervised by director of Federation and packed by W. S. Budworth & Sons, 424 W. 42nd St. New York 19, New York.

Nov. 14, collection by Budworth within New York City area.

Out-of-town lenders are asked to have their paintings packed at Federation's expense for shipment by Express collect to Budworth's for arrival by November 15th.

*Please advise us of the outside dimensions and overall depth of frames so that adequate preparation for proper packing can be made.*  
**Dispersal Date:** December 20, 1946. Boxes used in shipment to Budworth will be held by them pending dispersal for return shipment. Private lenders will be contacted prior to dispersal of exhibit for most convenient delivery date.

**Transportation Used for Circuit:** All shipments will be made via Railway Express.

**Insurance Coverage:** Full all-risk coverage will be carried on lender's declared valuation from shipping or delivery date to Budworth's, until return to lender and receipt by Federation of acknowledgment of safe return.

The Federation will re-imburse museum lenders for insurance coverage under their policies, if so desired. *Please indicate valuation if painting is to be covered by Federation policy.*

**Special packing:** Glass on all paintings will be covered with diagonal strips of 2" masking tape during all shipments. Each painting will be wrapped in heavy paper, individually boxed with protective packing materials in a corrugated fibre container for placement in packing case.

Only a limited number of containers will be packed in each shipping case and containers will be cushioned on outside surfaces from sides of packing case. Packing cases will be specially built to accommodate groups of paintings of uniform size.

Special "Unpacking and Repacking Instructions" will be sent each exhibitor and will include direction for handling and order of replacement in cases.

**Catalogues:** Exhibitors will be furnished documented catalogue list and other pertinent material on paintings and exhibit for catalogue purposes. Each exhibitor will be requested to give appropriate acknowledgment to lenders in printed catalogues, publicity releases and labels.

**Circuit of Exhibition:** Museums and galleries in the following cities have been selected for the circuit (twice this number have requested the exhibition) as having adequate facilities for handling and display of an exhibition of this character:

Manchester, N. H., Utica, N. Y., Springfield, Mass., Atlanta, Ga., Memphis, Tenn., Dallas, Texas, San Francisco, Calif., Seattle, Wash., Omaha, Nebr., Louisville, Ky., Springfield, Ill., Bloomington, Ind., and Ottawa, Canada.



FRICK ART REFERENCE LIBRARY

10 EAST 71<sup>st</sup> STREET

NEW YORK

21

MISS HELEN C. FRICK, DIRECTOR

MISS ETHELWYN MANNING, LIBRARIAN

December 21, 1945

American Folk Art Gallery  
32 East 51st Street  
New York City

Gentlemen:

Can you supply us with a photograph of your

Anonymous water color - Charlestown Prison  
(mid 19th century)

which is reproduced on page 250 of Art in America, October 1945?

We prefer 8" x 10", black and white, unmounted photographs  
and usually pay from \$.50 to \$1.00 per print.

Yours very truly,

*Ethelwyn Manning*

EM:KOB

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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
- by published 60 years after the date of sale.

# THE AMERICAN FEDERATION OF ARTS

National Headquarters: Barr Building, Washington 6, D. C.

FOUNDED



IN 1909

December 22nd, 1925

Mrs. Edith Halpert, Director  
Downtown Galleries  
32 East 51st Street  
New York, New York

Dear Edith:

Mrs. Force has written me that you have kindly offered the twenty-two gouaches on John Brown by Jacob Lawrence for circulation by the Federation for a two year period after December 30th. We are very delighted to have this exhibition for inclusion in our next year's program and I would appreciate it if you would be so kind as to send me the catalog list, sales price or insurance (if for sale, we generally insure for 30 per cent of the sales price).

It is quite possible I will be able to start this exhibit off immediately after the holidays if it is agreeable to you. Are the works framed and glazed or just matted?

With kindest regards and very best wishes for the New Year.

Cordially,

Director

TCP/ros

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS  
PHILADELPHIA 2

ALFRED G. B. STEEL, PRESIDENT  
HENRY S. DRINKER, VICE PRESIDENT

HENRY C. GIBSON, TREASURER  
JOSEPH T. FRASER, JR., SECRETARY

LOUISE BOWEN BALLINGER, CURATOR OF SCHOOLS

December 22, 1945

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 E. 51st Street  
New York 22, New York

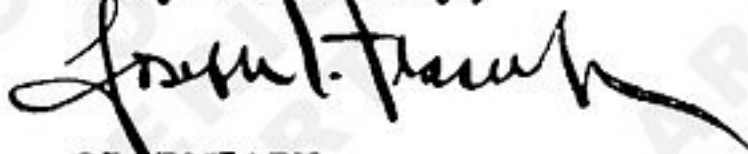
Dear Mrs. Halpert:

In a note from Heinz Warneke this morning, I find that he and Zorach have got together and the final decision is to include a carving from a black marble boulder entitled "The Virgin".

I have, therefore, sent a card of invitation directly to Zorach as Warneke included his Brooklyn address. I trust that you will ~~just~~ destroy the card which I had originally sent to cover "Victory". If by some chance "The Virgin" is already with you, I would appreciate it very much if you would take the responsibility of getting the new card from Zorach.

Here's taking this opportunity to send the heartiest of Season's Greetings to you.

Very sincerely,



SECRETARY

JTF:dmr

P. S. Your letter of the 18th has just arrived, and you have eliminated Charles Sheeler's "Boneyard". I do hope that this is a clerical error because we are ambitious to have him represented.

I notice, also, that you have changed the title of the Kuniyoshi from "Headless horse Wanting to Jump" to "Broken Objects". Is this the same picture or is a substitution being suggested? I do not want to make a change of the picture without consulting Mr. Kentor.

J.T.F., Jr.



# SANTA BARBARA MUSEUM OF ART

STATE STREET AT ANAPAMU  
SANTA BARBARA, CALIFORNIA

December 22, 1945

DONALD J. BEAR  
Director

Mrs. Edith McIntire, Director  
The Downtown Gallery  
62 East 51st Street  
New York 22, N.Y.

Dear Mrs. McIntire,

I'm writing to see if you can help me out for December. At that time, I have noticed the East Society that I could have an exhibition of some sort representing the work of these artists. When I was in New York last summer, he suggested that I could have a collection of work so that the letter was returned unanswered. So instead of writing to various organizations, I wonder if it would be possible for me to borrow fifteen or twenty pictures from you or one or two of the leading men or whatever you can suggest.

I would of course pay all of the expenses, insurance. I would expect the exhibition to last about three months or so. I would like to have it in New York. About the insurance, I will either put it on my bill or on the bill of the artist, whichever you suggest. Will you please let me know if you can help me out.

Getting on I am not out just for the Christmas season and for you have a chance to see it. I would like to see the artist and have something for them but they have no response. I wonder if they are coming their collection of work and in their time.

Sincerely,

*Don*

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Dec 22, 1946

Dear Edith Halpert -

Regretfully we are returning the curtain to you today via express. Regretfully because we would like sometimes to have a Breinen of that size, type, and price - but the curtain is definitely not our Breinen. Is it difficult for Breinen to reconcile the flesh and the spirit as the dream and reality? For me, he fails to do it entirely in the curtain.

We are both agonized over keeping the picture so long. Ah! the whole family was moved down by flu. While the curtain stayed we enjoyed its marvellous paint quality and the magical ecstasy which Breinen so often captures in his things.



We hope that by the time this note  
reaches you you will have had  
a merry Christmas — and  
that 1946 will prove to be  
the Year which will bring you  
happiness — selfish wish!

Dorothy Schramm



SZOLD, BRANDWEN & SHUBERT  
30 BROAD STREET  
NEW YORK 4, N.Y.

December 24, 1945.

Mrs. Edith G. Halpert,  
32 East 51st Street,  
New York 22, N.Y.

Re:- Centre-Manhattan Realty Co.Inc.  
-vs.- Edith Gregor Halpert

Dear Mrs. Halpert:

I enclose herewith another Amended Pleading  
to be signed by you and returned to this office.

We have not yet received the Amended Reply  
heretofore sent you and inasmuch as we must serve same  
by Wednesday, December 26, I suggest that if you have  
not mailed same to me, you send it down by messenger  
immediately.

Yours very truly,

*Daniel Rhoades*

Enclosure

25 december 45

dear edith; this is to wish you a gooten and froomer merry christmas plus a gezunten and froelichen new year which covers almost all the territory i can see from here. sometimes it worries me a bit that i haven't heard from you but i ease my quech by deciding that you are busy period and i recede back to my nameless world and carry on. I am in Germany now....in a little hellhole called Hochst pronounced hursht and as Ogden Nash would say it "In Hochst you can bursht".... or ~~Max~~ "Hochst brings out my worsht".... A manufacturing town, ugly brick buildings, monotonous clusters of peaked-roofed houses. No nature. If it is there it's ladden by a grimy architectural face, a persistent grey gloomy sky. The sun never shines; there's not a flower to be seen anywhere; the people don't smile.... ~~maybe~~ there's no cordial greeting between stranger and native -- unless it's between the GI fraternizer and the ~~graulen~~ which gripes the hell out of me and leaves me more smileless than ever. There are no SUPERMEN. There are DP'S. Mostly Russian and Polish. Also Jews. There's a camp of them nearby (I'm visiting soon). I've been here since last Wednesday. The whole I & E (that's the Information and Education Division of the U.S. Army for your info) section got up one day and packed itself out of Paris. That's the way the army works. I hated to leave Paris. In fact, I was making the most of a little cold and thought I could fool the bosses in leaving me behind. However, a great conference between the medics and the office brass made naught of my foolerai. P.S. they sent somebody to put my things together, to put me together, and after a harrowing, back-breaking all night trip I found myself in Hochst... (Never underestimate the Power of the Army!) But they did have to move me bodily. Actually it's not as bad as I make it sound -- I've given you an impersonal description. It's not Paris to be sure, but the place has some curicosity value for me. Besides my Chief is quite partial to me and concerned about my happiness -- that sounds peculiar for the Army, doesn't it. I've been fortunate that way so far.... The point is they like my stuff so I can name my own ticket. Which means that I can pick my stories and go on TD (travel duty) if I so choose. It may very well be that I won't have to see too much of Hochst if it requires any seeing at all....I confirmed all this over the christmas celebration when the major, off his brass and a bit in his cups -- ~~he~~ sent my praises flying high and wide before colonels and GIs (who didn't hate me too much for it)-- to quote "Not only was I attractive, not only did I have sex appeal, but I had brains too!" (A ~~zichen~~ vai thought I -- but if that's what's going to take me places whb am I to question a major's opinion..... P.S. next week I am going to

Brussels!

And don't think it's the sex appeal that's done it -- I've put in some good stiff work and really it's been as good as though I were getting \$100 per week....

About Hochst seriously; it's five miles from Frankfurt and not bombed out. Frankfurt: an unbelievable sight; product of a nightmare, insane imagination could not have conveyed it: street after street of rubble heap; the patterns of destruction are weirdly magnificent; Houses, buildings like tortured skeletons; mutilated, grotesqueries.. stairways leaping straight to the sky; white porcelain sinks protruding suddenly from a jagged brick corner....it's fascinating, hypnotic in a depraved sort of way.... I've seen French villages this way, row upon row of unmarked graves... but Frankfurt is bigger and awfuller....

away from  
Hochst



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purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.

2) Now I guess I've done Höchst & Frankfurt for you. The office--  
Stars & Stripes, Special Services and Army Talks are all in one building --  
the Exposition building of I.G. Farben -- a very large, (same ugly red brick)  
but spacious affair. ~~The RCA of Höchst--~~ and of course completely  
untouched. Amazing how our flyers aimed! A word about the elevators --  
nothing like the Rockefeller Centre brand but ~~looking~~ more intriguing. They're  
like dumbwaiters in perpetual motion -- large oblong boxes open at the front.  
You jump in and go down or up depending which bracket you jump into;  
if you forget to jump out you hit the top (or bottom) then the box shifts  
with you (queer feeling) and you go up or down..... We have similar gadgets  
at the billet when we take a bath -- you have to pull one lever than  
another, then still another for the faucet and one ~~more~~ for the flexible  
shower....it's a Rube Goldberg kind of living... anything to confuse you...  
Primitive in so many ways.

The billet-- The Wacs are surrounded by large rolls of barbed wire fences; The  
first couple nights I dreamed of ~~the~~ the Germans keep to one side of the  
street and only the authorized ones allowed within the compound! A few girls  
live in one apartment; I have a large room for myself including a concert-size  
Steinway piano -- (exactly what I need!) Also I found lots of music; also  
I found bits of pottery the Americans hadn't looted. It seems criminal this  
looting business. In school I learned that only the enemy looted. The Amer-  
icans didn't do so badly themselves. (Trouble is I came too late!)

I also have a kitchen, a dining room; a DP comes every morning and builds  
a fire in the green-tiled patch oven -- another one does the heavy cleaning.  
On the whole there's little of the Army barracks life -- but if we didn't  
have these physical comforts it would be unbearable here. There are people  
of course -- the people you work with, a few you run into -- but everybody  
is moving homeward -- or else they are being shifted; everything is  
transient -- what may be today will not be tomorrow... very unstable kind of  
living and you have to get used to it which I am to a certain extent....

What, what is going on in N.Y.? And the Gallery? I saw the Greenes twice --  
then I ~~was~~ got very busy, then I got this cold, then in a split second I  
was out of Paris -- and I didn't have a chance to write Christmas cards -- I  
didn't have a chance to telephone anybody. And I still haven't written  
anybody. Why I keep on writing you I don't know -- maybe it's a bother to  
read which I can right well understand.....

*(P.S. - I don't mean this the way this sounds)*

I'm writing this with a hangover; it was a very gay and very long party  
-- it couldn't happen in Paris; only in Höchst The officers' liquor rations  
, the authorized and the unauthorized... between Stars & Stripes and Army  
Talks the dawn came ~~surprising~~ gushing in; I've had my turkey but I couldn't  
taste it. Otherwise I feel fine; I'm trying to get some sleep but even my  
needs have ~~become~~ become vague. Painless, unwonderful Void....

Also the WAC Co was looking for me -- I had become so unaccustomed to bedcheck  
in Paris -- we used to work late at the office and when we didn't & stayed  
out after one it was also called "working" of a sort -- so ~~completely~~ for-  
got I was a WAC and ~~they~~ had bedcheck at 12 here. They found three Wacs  
(unaccounted) in the hospital but not me. And this place just isn't a spot  
~~not~~ to be unaccounted for. However, the whole office was unaccounted for  
and I really was safe if ~~it~~ you can call it safe in a den of wolves....  
But fun.

That was a merry Christmas. And I hope for New Years I'll be in Brussels.

Who's home? And what about things. Did I ask this before. How's Lawrence?  
How is Sonia? How are the Schuberts, the Levi's, Sara, and all and all? Love,

*Herz*





THE DIRECTOR

# COMMONWEALTH OF VIRGINIA

VIRGINIA MUSEUM OF FINE ARTS

RICHMOND, VIRGINIA

December 26, 1945

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st St.  
New York 22, N. Y.

Dear Mrs. Halpert:

I am enclosing invited entry cards to our Fifth Biennial Exhibition of Contemporary American Paintings for the following works selected by me on my recent visit to you:

Raymond Breinin  
Paul Burlin  
Ralston Crawford  
Stuart Davis  
Bernard Karfiol  
Yasuo Kuniyoshi  
Julian Levi  
George Morris  
Horace Pippin  
Katherine Schmidt  
Ben Shahn  
Charles Sheeler  
Reuben Tam

The Rocky Coast, the Sea & She  
Jazz in Heaven  
Maitland Bridge  
Ultra Marine  
Maine Scrub Pines  
Rotting on the Shore  
Apprentice  
Mural Composition  
Saturday Night Bath  
The Dark Angel  
My Friend the Photographer  
Birds Nest  
Daybreak by the Sea

Please be good enough to complete the data on these cards, tacking the stubs on the frames of the pictures, and returning the cards to me. It would also be appreciated if you could let us have photos of these works for publicity purposes or catalog.

Budworth will collect these works on the 14th to the 16th of February.

I also enclose cards for the following: Jack Levine and Karl Zerbe. In the case of Jack Levine, I understand that you will send photos if any examples of his work become available. In the case of Karl Zerbe, we are awaiting word of the desire of the artist, and will advise you his selection.

Thanking you for your assistance, I am

Sincerely yours,

Thomas C. Colt, Jr.  
Director

C-R

Enclosures

*P.S. Please destroy the red tags you have already put on the pictures and we will destroy the red cards you send us. The red cards are only for pictures to be judged by the jury.*

December 28, 1945

Not to publishing information regarding sales transactions.  
The artist is responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
his/her is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mr. Thomas C. Parker, Director  
The American Federation of Arts  
Barr Building  
Washington, D. C.

Dear Tom:

Evidently our letters crossed. The catalogue and the list of titles were sent to you shortly after my letter was mailed. Thus you have all the material and we shall send you some photographs for publicity, if you have a budget for that. The prints are 50¢ to 75¢, according to the photographer. The entire collection is owned by Mr. and Mrs. Milton Lowenthal of 1150 Park Avenue, New York, through whose courtesy the exhibition will be circuited. The value of the paintings is \$2000 and the insurance will have to be for that sum since the pictures have already been sold. The entire group is uniformly framed and glassed measuring 16½ x 21½ and should be very easy to handle because of the uniformity. Incidentally, in touring the exhibition I would suggest that you instruct everyone to arrange them numerically as the sequence is quite important.

My best wishes to you and the family for a Very Happy New Year.

Sincerely yours

EGHla



MUNSON-WILLIAMS-PROCTOR INSTITUTE  
312 GENESEE STREET  
UTICA 4, NEW YORK

December 28, 1945

Editn Gregor Malpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Miss Malpert:

I have just called you on the telephone to say that our Board of Trustees, at its meeting yesterday afternoon, agreed to the purchase of "Affection" by William Zorach for the sum of \$5,000.

I have asked that a check go forward to you tomorrow in that amount. Will you please send me the appropriate papers indicating our acquisition of this piece.

We are delighted to have it and hope some time you may visit us and see it in our gallery.

With kind regards I am,

Sincerely yours,

*Thomas Brown Rudd*

Thomas Brown Rudd  
Executive Vice-President

TBR:PS



MUNSON - WILLIAMS - PROCTOR INSTITUTE  
312 GENESEE STREET  
UTICA 4, NEW YORK

December 29, 1945

The Downtown Gallery  
Edith Gregor Halpert, Director  
32 East 51st Street  
New York 22, N.Y.

Dear Miss Halpert,

At the request of Mr. Rudd I am sending  
you with this letter a cheque for five thousand dollars  
(\$5,000.00) covering the purchase price of the sculpture,  
"Affection" by William Zorach

Yours sincerely

*Abigail Camp Dimon*  
Abigail Camp Dimon  
Secretary

December 28, 1945

Miss Elizabeth Rockwell, Director  
OUTLINES Gallery  
222 Craft Avenue  
Pittsburgh 13, Pennsylvania

Dear Miss Rockwell:

While we should very much like to cooperate with you the prospects of the Stuart Davis show are rather vague, unless you concentrate entirely on his earlier paintings.

The exhibition at the Museum does not close until the first week in February which makes the January date completely out. March would be possible only on the bases mentioned above, that is, the earlier examples. However, if you are in a position to borrow from other public collections and private sources, I shall be glad to give you a small list of names for the purpose. There is only one recent picture still unsold and we shall have to have that on hand for our own purposes as we are completely cleaned out.

In the event that you decide on an earlier group, please let me know so that I can get busy on the list.

Sincerely yours

DGH:la

Tutor to publishing information regarding sales transactions, from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 28, 1945

Mr. Joseph T. Fraser, Jr., Secretary  
The Pennsylvania Academy of the Fine Arts  
Philadelphia 2, Pennsylvania

Dear Mr. Fraser:

Since the "Headless Horse Who Wants to Jump" by Kuniyoshi was not called back in time and since Mr. Kantor had selected "Broken Objects" we listed the latter. However, if it is very important to you to have the "Headless Horse", we shall see what can be done about expediting its return. The Sheeler was an oversight and will be included in your shipment.

Sincerely yours

EGHla



December 28, 1945

Enclosed

Mr. Donald J. Bear, Director  
Santa Barbara Museum of Art  
State Street at Anapamu  
Santa Barbara, California

Dear Mr. Bear:

This is one time when I shall have to fail you.

The only two Negro artists we handle are Horace Pippin and Jacob Lawrence and while a combination of the two would make a superb exhibition, I have nothing at all to offer you in the way of hand painted pictures. Pippin produces very little and his pictures are sold almost as fast as they come in. At the moment we have one painting in stock and that is going out to an exhibition.

Jacob Lawrence just had a one man show here of his "John Brown Series" comprising twenty-two paintings and the entire series was sold to a collector who however has agreed to a circuit exhibition for a period of two years. The American Federation of Arts will control this exhibition but I am sure that it will not be possible to get the collection to you for February since the material will not start its tour until it closes in New York on January 22nd.

slmc

Perhaps at some later time, with sufficient notice, I can arrange the combination for you. Lawrence has just been discharged from the service and will start producing shortly. He works rather rapidly and in a few months should be able to send you a group of his new things, augmented by a number of loans. Frankly I would suggest that you would really plan this exhibition slowly and get a combination of about ten artists who would make a varied and imposing contribution. The following artists come to my mind at the moment: Romare Bearden, Ernest Clichlow, Eldzier Corter, Charles White, Ronald Joseph, Ellis Wilson, Charles Sebree, Jacob Lawrence and Horace Pippin. A carefully selected exhibition would really do these men justice and would create quite a furor as their works are quite exciting. If you wish we can send you addresses of these artists so that you may communicate directly or where

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December 28, 1943

Second

they are handled by dealers, we shall give you their names.

The Tremaines were in about the first of December and looked very happy. They were buying Christmas gifts and were not in the serious aesthetic mood. Thus, we had no conversation regarding their plans.

My best wishes for a very Happy New Year to you and the family.

Sincerely yours

EGH1a



December 28, 1945

Mr. S. S. Meyers  
Szold, Brandwen and Shubert  
30 Broad Street  
New York 4, N. Y.

Dear Mr. Meyers:

Enclosed you will find the checks which I made in the name of both corporations. In order to keep our records straight, would it be possible to have separate bills sent to us in the event that the tax people ask questions?

Indeed I feel that the bills are most modest and want to express my deep appreciation for your personal interest and the excellent service we are getting.

My best wishes for a very Happy New Year.

Sincerely yours

EGH1a



December 28, 1946

Mr. Wallace S. Baldinger, Assoc. Professor  
History of Art  
University of Oregon  
Eugene, Oregon

Dear Mr. Baldinger:

Under separate cover I am sending you the photographs  
which you requested, together with biographical notes  
on Jacob Lawrence.

The Portland Museum and Mr. Belluschi own about six  
of the "Harlem Series" which you could study at first  
hand. I do not recall the actual division, but I am  
sure they will both be glad to show you the pictures.

Sincerely yours

EGH1a

for publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
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December 28, 1945

Mrs. James William Whicker  
c/o E. C. Byatt  
R. R. #1 White Rock  
British Columbia, Canada

Dear Mrs. Whicker:

In view of the fact that we have not arrived at any approximate figure for the two paintings, I think it advisable to let the matter ride until some future time when you have some specific amount in mind. Meanwhile I am returning the photographs to you as you requested.

Sincerely yours

EGH1a

December 28, 1945

Miss Rose Wolff  
127 West 96 Street  
New York 25, N. Y.

Dear Miss Wolff:

Thank you for your letter

When we moved into our new quarters we engaged an additional staff and are fully taken care of at the present time. If in the future something turns up, I shall be very happy to communicate with you.

Sincerely yours

EGH1a





Member  
Community Fund

THOMAS A. ROBINSON, PRESIDENT  
URBAN WILLIAMS, GENERAL SECRETARY

# Young Men's Christian Association of Pittsburgh

## CENTRE AVENUE BRANCH

2621 CENTRE AVENUE  
MAYFLOWER 1762

HOMER S. BROWN . . . . .Chairman  
C. STERLING CHAVIS . . . . .Executive Sec'y

December 28, 1945

Miss Edith Halpert  
Downtown Galary  
32 E. 51st Street  
New York City

Dear Miss Halpert:

The Centre Avenue Branch Art Society will be quite pleased to exhibit the fifteen paintings of Jacob Lawrence which comprise the John Brown series as well as three or four other works by the artist.

You mentioned to me last week that the exhibit would be available for Pittsburgh some time during the month of March. As soon as you have word as to the definite date and sponsorship, please let me know so that the Art Society will have ample time to plan its winter and spring exhibition dates.

Sincerely yours,

*Sherman A. Harmon*  
Sherman A. Harmon  
Program Secretary

SAH:tmb

MUSEUM OF  
CRANBROOK ACADEMY OF ART  
BLOOMFIELD HILLS MICHIGAN

ALBERT CHRIST-JANER  
DIRECTOR

HARRIET DYER ADAMS  
CURATOR

ELIZABETH REUTER  
LIBRARIAN

DECEMBER 29, 1945

DEAR MRS. HALPERT:

APPROXIMATELY SIX MONTHS AGO THE  
CRANBROOK MUSEUM OF ART PURCHASED FROM  
YOU CRIPPLE CREEK BY YASUO KUNIYOSHI  
AND LANDSCAPE IN THE COLOR OF A PEAR BY  
STUART DAVIS. THESE PICTURES HAVE BEEN  
SO ATTRACTIVE TO OUR STUDENTS AND VISI-  
TORS THAT WE WOULD LIKE TO ADD TO OUR  
COLLECTION A LARGER AND MORE IMPORTANT  
EXAMPLE OF THE WORK OF THESE TWO ARTISTS.  
AS YOU KNOW, THESE TWO PAINTINGS ARE  
RATHER SMALL AND WE FEEL THAT THEY ARE  
SOMEBHAT LOST IN OUR GALLERY.

MAY I SUGGEST THAT YOU INFORM US  
WHETHER IT WOULD BE POSSIBLE TO APPLY  
THE FUTURE COST OF OUR TWO PAINTINGS  
AGAINST THE COST OF TWO LARGER, IF OUR  
TWO WERE RETURNED TO YOU? WE WOULD  
APPRECIATE YOUR COOPERATION AND LOOK  
FORWARD TO MAKING FUTURE PURCHASES  
AT YOUR GALLERY.

YOURS SINCERELY,

  
ALBERT CHRIST-JANER

MRS. EDITH G. HALPERT, DIRECTOR  
SONNET GALLERY  
13 EAST 51ST STREET  
NEW YORK 22, NEW YORK

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

ANDERSON ART ASSOCIATION  
Anderson, Indiana

December 30, 1945

Julian E. Levi

Dear Sir:

The Anderson Art Association would like the privilege of exhibiting your painting, "The Widow", for a week or ten days, following the John Herron Contemporary American Exhibition. The picture will be returned on Feb. 11th. to the John Herron Art Museum, where it will be properly packed and shipped to you. The paintings will be fully insured both during the exhibit and in transit.

If it is agreeable to you, will you please fill out the enclosed card and return giving us permission to exhibit your picture.

Several thousand people see each of our exhibits.

Thanking you very much, we are,

Yours very truly,

ANDERSON ART ASSOCIATION,  
Mrs. Helen Elmore, Sec'y.

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from both artist and purchaser involved. If it cannot be  
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may be published 60 years after the date of sale.



Salem College

Founded 1772

Winston-Salem 2, N. C.

Department of Art

Dec 31, 45

Mr. Edith Halpert  
Downtown Galleries  
New York, N. Y.

Dear Mr. Halpert,

Thanks for your letter.  
Am particularly glad that you will  
be able to send three paintings by Jacob  
Lawrence.

I would rather not break up the show,  
so perhaps you could send the work of  
some other young painter, rather than Crawford.  
How about Breuer or Siquin? Either one  
would be fine - if work is available.

Salem College

Founded 1772

Winston-Salem 2, N. C.

Department of Art

Can you have the six paintings here in time for us to place them by Feb. 1.?

Thanks very much for your cooperation.

Yours truly

Kenneth E. Roth

O.S. Did I mention that we'd like to have fairly small portraits?